



M.S.A. ANNUAL

1931





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MASSACHUSETTS
SCHOOL OF ART
ANNUAL

1931

PUBLISHED BY THE
CLASS OF 1932



MISS ELLA MUNSTERBERG

To whom we affectionately dedicate this book

DEDICATION

ONE of our fondest dreams as we come to the close of our student days, is to make a place of our own, however humble, in the vast world of art. This dream has been fostered by one who has shown us in her own sympathetic and understanding manner the glorious pageantry of the artistic ages. Led by the magic of her words, we have thrilled alike to prehistoric Altimara, mystical Egypt, classical Greece, faraway India and China, and fanciful Japan. All the glories of Italy's golden era become intimate possessions made forever ours by her generous bequest. Following her we enter dim Gothic cathedrals for a quiet sojourn and emerge to marvel at the technique of famous painters. True modernism has meaning and beauty under her skilled touch. Then we learn that we are alive in a world on tiptoe for that realization of beauty which she ever seeks to bring to us.

With sincere gratitude for her interest in us and our work; and with true affection, we dedicate our book to Miss Ella Munsterberg.

AN ART INFLUENCE

THIS year has been a memorable one in the history of the Massachusetts School of Art. In formal exercises and in pageantry we have been privileged to dedicate a beautiful new edifice to the advancement of learning in all that may be best in the art of the future.

Adjusting ourselves to the new environment has been interesting in the extreme, and in making these adjustments we have discovered many possibilities for new adventures in art education, new opportunities and outlets for creative effort both in the school and the great hospitable world into which you are about to be graduated.

May you carry with you one great asset of inestimable value — happiness, so essential in true creation; happiness that invites the whole person of the teacher, designer, painter, or sculptor to work willingly with mind, soul, and body, integrating the old of accumulated experience and knowledge with that which is new in experiments and investigation; integrating a balanced personality from within and an environment from without as found in the teaching field, the studio, industrial or merchandising relations, thus realizing creation as a unified whole.

Let us recognize that creation is constantly meeting new situations such as every one meets day by day. If that which we create is worthy art it will enrich life for every one who sees or uses that which we have created, and we shall inevitably raise standards of good taste for that which is truly appropriate. It is through the channel of widely cultivated taste that the fine and industrial arts may exercise their greater, lasting, and cultural influence.

Faithfully yours,

CHARLES EDWARD NEWELL



RUSTIC BRIDGE, BRETTON WOODS

KENNETH STINSON

EXHIBITED IN THE PENNSYLVANIA FINE ARTS ACADEMY

TREASURES — ANCIENT AND UNSUNG

PRIZE POEM

There is a hue and cry of seeing sights,
And people travel here and gather there
To gaze on things of beauty — fair and bright.
The search is constant, and pursued by men.
A thousand hearts e'er beat more happy when
A treasure's found in its forgotten tomb,
A thing which man hath made — can make again.
But no one wonders at the rising moon,
Because 'tis here — we know another will come soon.

Within a windowed niche near garden wall,
When spring's arrayed in glory, one may hear
The sound of birds amidst a festival
Of planning, mating for the coming year.
With newfound warmth, the winter's hardships pall,
And flowers smile to see the sunshine near,
But men are blind; the same would flock in tiers
If only God would charge a monstrous fee
For each and every setting sun one wished to see.

SPENCERIAN STANZA BY LOUISE FRANTZ
Freshman II



PAUL QUINN
SENIOR DRAWING AND PAINTING

ETCHINGS



RICHARD ELLERY
JUNIOR DRAWING AND PAINTING

JUST THOUGHTS

Have you ever looked down
From a tower tall,
Down and down on a
Writhing city below,
And thought how puny
Is Mankind after all?

Have you ever looked up
At a rising skyscraper,
Up and up where
Rivets were flying,
Where derricks were hoisting
Strong man-made steels,
Where men were
Sweating and swearing,
And building a giant?

If you have seen these
You realize
How great
Is Mankind after all.

Have you ever trudged
On a cold and sleety night,
Wind-blown, drenched,
Chilled to the marrow,
And thought how fierce
Is Nature after all?

Have you ever seen
The silhouettes
Of rising towers
Form beautiful patterns
Against a changing sky,
When the world took on
The rose-gold glows
Of the day's finale,
The setting sun?

If you have known these
Then, my friend,
You know
How wonderful
Mankind and Nature
Can be, after all.

KENNETH STINSON

WINTER MORNING

Within the close embrace of winter, earth
Is gowned in eerie phantasies of white,
And most reluctant feels the rosy touch
Of morning's happy messenger explore
The soft creations draped across her breast.
Unlovely wrinkles of an age of life
Are hid beneath crystalline draperies,
And where a hollow cavern loomed before,
A lovely dimple waits the morning's kiss.

The furry children of her kindness
Disport themselves along her snowy lap,
And in their careless gayety design
The rarest laces for her bridal veil.
Anon the downy clouds she softly calls
To sprinkle fairy powder o'er her cheeks;
And then in awful loneliness she waits
The blushing groom, who is the dawn of day.

JOHN E. PHELPS

The Designer's Magic

Mirror Glimpses

THE DESIGNER'S MAGIC

DESIGNING, to the uninitiated, is apt to take unto itself an atmosphere of hocus-pocus. It has been thought of in vagaries — perhaps as a confusion of pencil, paint, and ideas that with a magic touch have become the perfect design. Unfortunately, magic has gone out of fashion and modern designers are forced to resort to brains and skill for results.

Lest we seem to bewail the passing of magic, let it be said that there is something which far outweighs it, — the human element. Designing is the most human phase of art. It touches every aspect of life — we design skyscrapers, canned corn labels, book jackets, piano benches, shoe buckles, a million things which the world sees and uses every day. And it is not magic but worthwhile ideas and hard work that will produce designs which must be acceptable to the public and which should do their best to keep public taste at a high level. This is a supremely interesting job of being both servant and master to the rest of the world. The designer has no easy task to satisfy the demands of a buyer with decided ideas of his own. The only way to solve the problem is to make the design so perfect that it can be upheld in every detail. Magic is simply no good. Only real work and brains will turn out designs that will stand the severe criticisms of the people who blame it on to "magic."

CLARA ANDREWS



MARION RUSS

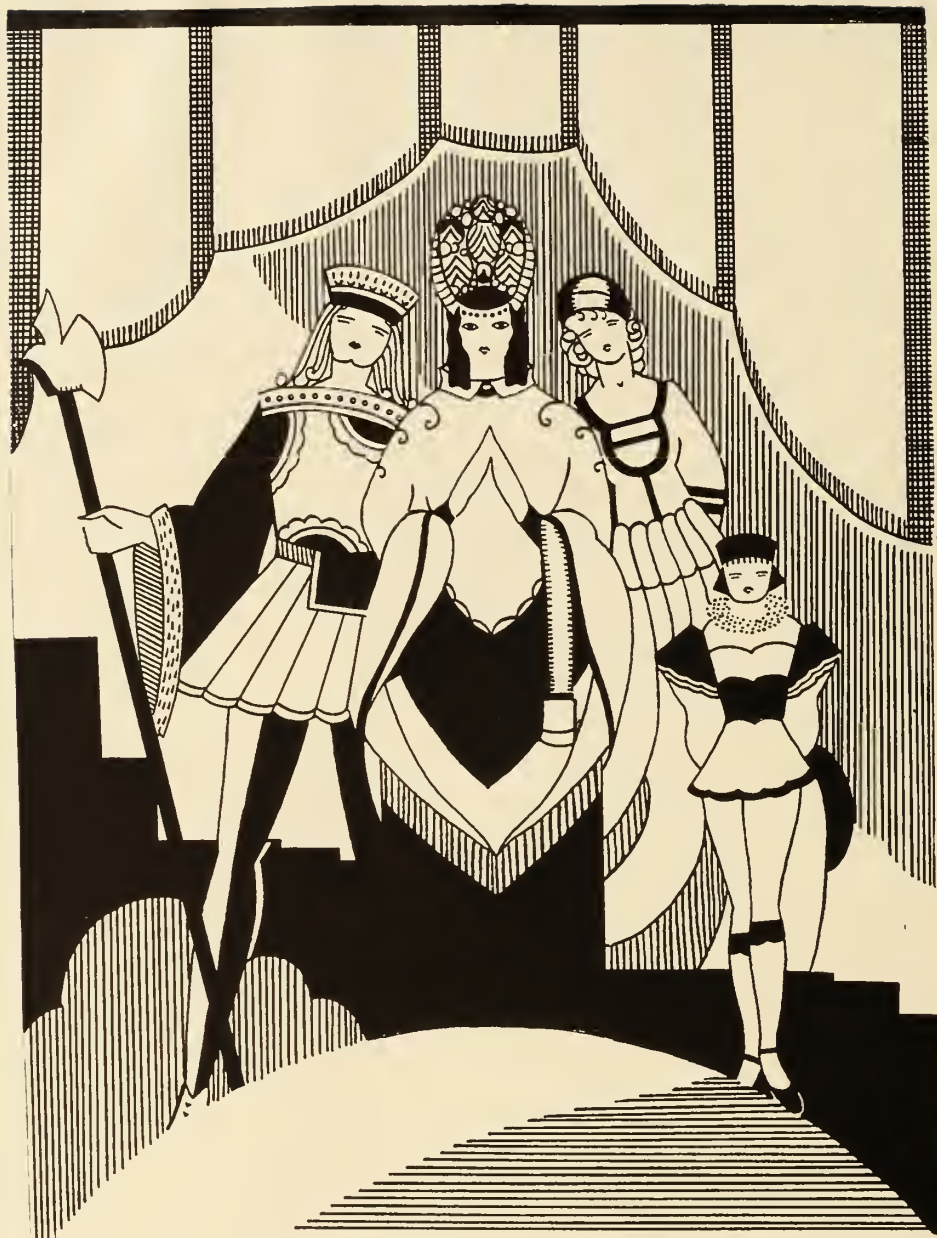


DANIEL BROWN



MADLINE MANOOGIAN

TRAVEL POSTERS BY JUNIOR DESIGNERS



*All the world's a stage
And all the men and women merely players*

•AS YOU LIKE IT•

RUSSELL WEST

JUNIOR DESIGN

PEN AND INK ILLUSTRATION



M·S·A·
ANNUAL
1931

GRACE SCOTT



1 9 3 1

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ANNUAL

GERTRUDE TUTTLE



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MARIE TURNER

COVER DESIGNS BY THE SENIOR DESIGNERS

MIRROR GLIMPSES

THE Costume Design Course covers a large field, including a study of dress construction, current and historic style, fashion and the technique of rendering, draping and costume designing. The chief principle in Costume Design is to convey an idea through line, form, and color, the three means a costume designer has of doing this.

In Costume Illustration, a special study is made of the methods of technique and composition, related to current and historic dress, and accessories for infants, children, youths, and adults. Wash drawings, pen and ink, and color work from costume on the human figure, and quick sketching and set-up of a figure, are stressed particularly.

Another phase of the course, which is most important, in order that the costume designer or illustrator may understand the principles and mechanics of Costume Design, is the course in Drafting and Proving. A training in the practical problems of designing, grading patterns, and producing the actual garments in the businesslike methods used in the industries, are the chief objectives.

One finds the most enjoyment in watching the whims and turns of fashion, which *Vogue* says suggests a collection of fireworks. Some rockets, that is to say, some ideas, are a-smoulder. Others flash brilliantly at the beginning, then fizzle out into nothingness. At last, the best ideas, the best rockets, leap into fashion's sky, burst into glamorous stars, and so become "the vogue."

HELEN CASEY



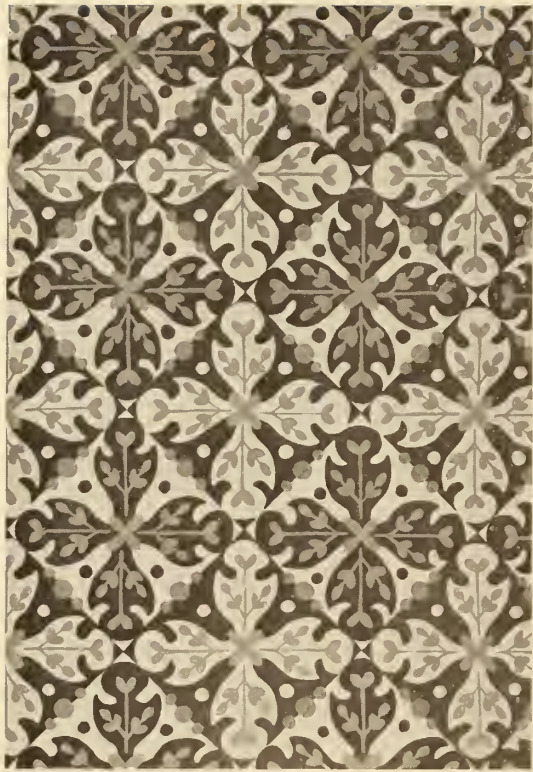
SENIOR COSTUME DESIGN

HELEN CASEY

The principles of line, cut and color value for a tall figure are illustrated above.

The tall, thin woman should adopt the shortening effect of horizontal accents, both in cut and decoration. Contrast in color or tone is likewise an effective way of accomplishing the same end.

The first figure illustrates a singleness of tone throughout the costume, a height-giving element which should be avoided by a tall figure.



EVELYN FOX



CAROLINE SYKORA



ARTHUR HOLLAND



WARREN BERRY

FRESHMAN DESIGN

The Significance of Composition

THE SIGNIFICANCE OF COMPOSITION

THE first noticeable thing about any picture is its whole effect as a design. Throughout the history of Art, among its schools and movements, this problem has been solved in many different ways.

At the outset there is the great contrast between the Occidental and the Oriental outlook, one tending to realism with pleasing arrangement of light and dark, and the other interested in arrangement of pure pattern and rhythmic line.

Design has always played a great part in Eastern Art. The high degree of sensitivity to space arrangement is well shown in the bas-reliefs of Assyria, the screens and prints of the Japanese, and the delicate Mughal paintings of India and Persia.

The artists of the West, with the painter's outlook, have composed in values. The artist has set his stage, placed the figures and surroundings in pleasing relationship and experimented with lighting. A poor composition could often be strengthened with a changed direction of lighting.

Chiaroscuro has always represented the most dramatic forms of composition. It is simply a harmonious scheme of shadow and light. Usually the center of interest is powerful, illuminated against strong darks, giving a striking effect. Chiaroscuro was nourished in its stages by the Italians, mainly by the schools of Caravaggio and Leonardo da Vinci. Its power was recognized by later artists, especially Rembrandt, to whom it proved a faithful servant to all his moods. Not only was it powerful in his forceful contrasts, but also in his gentle moods with his very subtle and soft suggestive greys. Ribera, representative of the Spanish School, strove in the main for a spotting of light and dark. Daumier gave it plastic force with his impetuous impressions of Persian life.

Art today looks for pleasing pattern in composition. Many artists have sought different methods of solving the problem of pattern and space arrangement. Dynamic Symmetry has helped with its varied systems of area cuttings. At times there have arisen such tricks as running a small cut-out over a varispotted surface in an effort to create pattern.

All the elements exist in nature and many pictures are unfolded before our very eyes. Aids are of some use, but close observation of nature and discreet taste are our greatest fundamentals.

DAVID ROSE



FRESHMAN COMPOSITION

ARTHUR HOLLAND

THEME

Fact: —There is a species of squirrel-fish (so called because it makes a barking noise like a squirrel when pulled out of the water) which is plentiful in Cuba, but very rare on the coast of New England. One specimen, however, has recently been found at Martha's Vineyard.

Natural History Museum

Fancy: —In our composition we imagine the arrival of the red squirrel-fish tourist in the colder New England waters. A yankee mermaid, with a duet of native fish, extends a sort of tercentenary welcome (in view of the fact that three hundred years might presumably pass before such a guest presented his calling card again). Timid and cautious, yet very curious about these unfamiliar fish folk, the visitor keeps a safe distance, but sticks around hoping that he may be invited to have a cup of seaweed tea and to chat awhile.



SOPHOMORE COMPOSITION

GORDON WOODINGTON



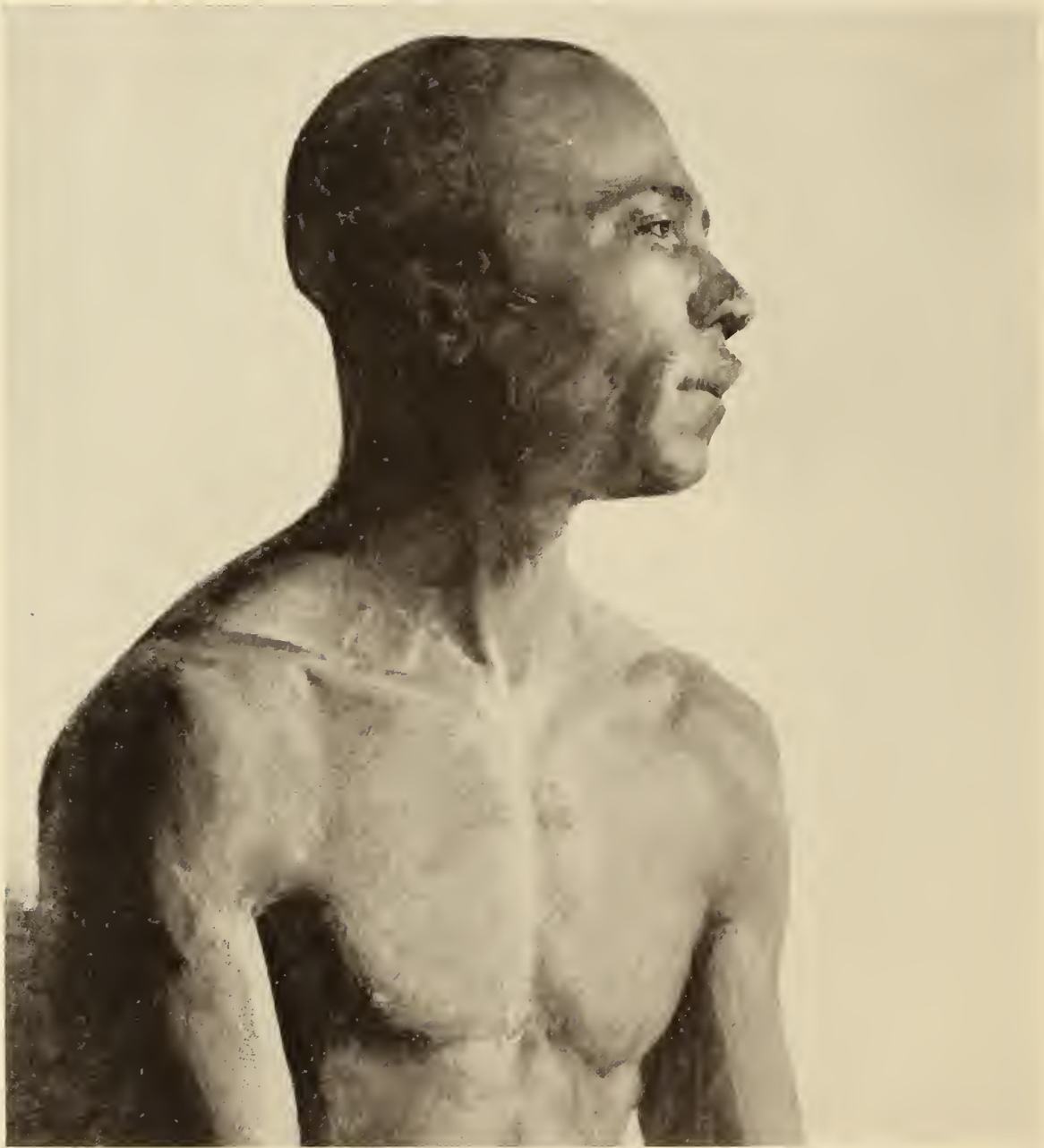
JUNIOR COMPOSITION

WALTER JOHNSTON



SENIOR COMPOSITION

PAUL QUINN



SENIOR LIFE PAINTING

HARLOW LENT



JUNIOR LIFE PAINTING

WALTER JOHNSTON



SENIOR ILLUSTRATION

PAUL QUINN

Moments with "Teacher Trainers"

In the Round

MOMENTS WITH "TEACHER TRAINERS"

WHY I TOOK THE T. T. COURSE

There is, to me, a bit of romance in teaching. We are all teachers, in action and in word. We all teach — something. To be able to teach some worthwhile thing in a worthwhile way — that is teaching as an art.

I would like to think that some day I might go out into the world of human beings and really know how to lend, not merely the helping hand to people, but the helping mind and the helping heart.

So that is why I have chosen teaching as my field, teaching not only art and the appreciation of beauty, but the art of "looking up, of laughing, of loving, and of lifting."

MARGARET HALL

"Good morning, Miss Brown!" Soon Annabelle gave me her usual gay little greeting.

"I brung you a apple!" Poor little Oscar — his pathetic little offerings were not the only delightful things about him. If Grade Five seemed uninterested in the lesson she had planned, Oscar always worked diligently and carefully. But alas! and alack! — he had never produced a truly beautiful thing. The dependable Oscars of this world are so often the colorless and meek little people whom we forget in our haste to keep pace with the whirling crowd.

"What we goina draw today?" Raymond boldly asserts himself.

"We're going to draw rabbits — soft little fluffy blobs of fur with long ears that are lined with pink, and a wiggly nose that — "

"Ah has a rabbit!" Clementine informs me.

"She hasn't! She hasn't neither. She's always dreamin' she has things — " Raymond openly accuses.

Poor Clementine! We need not waste sympathy — Clementine's shoe-button eyes pop indignantly and she stands, arms akimbo, tossing her little kinky, woolly head. "Ah wants yo-all to know ah *has* a rabbit! An' if yo-all don't believe it, ah'll bring yo in a picture of him!"

"See that clock! We really haven't time to talk, have we? We have so much to do this morning. We're going to draw as many rabbits as we can, playing in a yard. Some can sit up on their haunches, like this (teacher illustrates on the blackboard), and others can scamper away like this. And if you'd like, we can dress them up like this!"

"Oh, that's fun!"

So Grade Five sets to work.

VIOLA LANDRY

OBSERVATION

William Cullen Bryant School
Roxbury, Mass.

Kindergarten

Nov. 14, 1930.



"All aboard for New York!"
A wild scramble followed. Little girls and boys rushed hither and thither, each desirous of being the leader. Unable to decide the momentous question for themselves, the teacher suggested that Hugh be given the role. All agreed;— Hugh went to the head of the swaying line, and with eloquent seriousness—gestured for the train to start. First, it groaned convulsively, then, it swerved about dangerously. Every youngster was working and cooperating as the breathless "choo-choos" and "toot-toots" hissed out. Finally, when the train had achieved an alarming velocity, at a sign from the teacher, Hugh raised his hand and gasped, "New York."



Late Again!



The Fair Helper.

Mary H. Ryzewski

Junior T.T.

Mass. School of Art.



C. G. M. B. C. L. A. N. D.
S. E. N. I. O. R. T. T.

OUTLINE DRAWING FROM STILL LIFE GROUP



FRESHMAN DESIGN
NEVARTTE BEDROSSIAN



FRESHMAN WATER COLOR

ARTHUR D. HOLLAND

IN THE ROUND

As THE quickening measure of the months trips by and slips away into the round of dear-remembered years at school, then with tenacious reluctance we cling to every day, regretful of its passage, plying our craft almost ceremoniously, realizing, too, how much we shall miss our place, also how much we shall miss the things we thought we never liked to do.

It is true we have learned many things about the sculptors' craft, but strangely enough, they are not so ever-present in our conscious minds as the numerous intimate incidents that mingle with and garnish the day's work, those age-old traditions we carry on merely by being art students.

The old school to us who remember it still persists in our minds, for did we not begin our apprenticeship there? Our traditions began there. It was the mellowed background where history repeated itself year after year, leaving its mark, a common endearing bond, on all of us. It was like a suit of old clothes, perhaps, fitting our differences, easily worn, and reminiscent, like every long-inhabited place.

We have been fortunate in our instructor, who has challenged our minds with the finest thoughts of the past, who pointing out the trend of the modern world, has fired our minds with the ideas and qualities to which art shall ultimately lead.

Our studio has been not unlike the garden of Plato, where the pupils discussed with respectful equality their ideas with their mentor. From such discussions comes a fine attitude toward one's work and its relationship to life.

Sculpture is the most permanent of arts; it is the memorial art. Its very permanency of material requires a like permanence of the condition or quality it is to represent. The trivial moods, the passing modes are not for sculpture. This being true, the ones creating sculpture must be more than technicians; they should put into their work thought which will endure as long as the material endures. It is because of this that sculpture retains a certain conservativeness quite unaffected by the radical changes undergone by modern painting.

Form, volume, construction, relationships, these are the problems of the craft, these are the points of honor, that we must master. Our talent for expression we are not taught; that, as Mr. Dallin says, "is on the knees of the gods."

PARKER LORD



PARKER LORD
SENIOR MODELING COURSE

DECORATIVE FIGURES



JEAN HARPER
SENIOR MODELING COURSE



MARIE TURNER

BLOCK PRINT

SENIOR DESIGN

